

edward johnson building
faculty of music
university of toronto



THE UNIVERSITY OF TORONTO WIND SYMPHONY
JOINED BY THE BRASS CHOIR

STEPHEN CHENETTE, CONDUCTOR

MACMILLAN THEATRE, SUNDAY, JANUARY 23, 1983
3 P.M.

PROGRAM

Vienna Philharmonic Fanfare	Richard Strauss
Olympic Hymn	Richard Strauss
the Brass Choir	transcribed by Prof. H. Schmidt
March of the Janissaries	Wolfgang Amadeus Mozart
from Abduction from the Seraglio	
Janizary Music **	Lothar Klein
Intrada - Marcia	
Cazona Chromatica	
Esercizio	

INTERMISSION

Fanfare of Pride and Joy *	Tibor Polgar
for Twelve Trumpets and Band	
The Rite of Spring	Igor Stravinsky
Pictures of Pagan Russia	transcribed by David Whitwell
First Part: "The Fertility of the Earth"	
Introduction	
Dance of the Youths and Maidens	
Dance of Abduction	
Spring Rounds	
Games of the Rival Towns	
Entrance of the Celebrant	
The Kiss to the Earth	
The Dance to the Earth	
Second Part: "The Sacrifice"	
Introduction (The Pagan Night)	
Mystic Circle of the Adolescents	
Dance to the Glorified One	
Evocation of Ancestors	
Ritual Performance of the Ancestors	
Sacrificial Dance	

*First Performance

** First Performance in Canada

With the performance of the Vienna Philharmonic Fanfare, the Brass Choir completes its cycle of the four works for symphonic brass ensemble by RICHARD STRAUSS (1864-1949). Yet to come are two Parade Marches for brass band by Strauss. The Fanfare was composed in 1924, and the Olympic Hymn was written for the Berlin Olympics of 1936.

The Janissaries were the military bodyguard of the Turkish sovereigns (c. 1400 - 1826), and the Turkish military band, consisting of shawms, fifes, and percussion instruments, was first known in Europe in the early eighteenth century. It became fashionable for the nobility to have a Turkish band, or at least the instruments, after Augustus II of Poland (d 1735) received a full Turkish military band as a gift from the sultan. Many composers, including Beethoven (in the finale of his ninth symphony) and Mozart, made use of the percussion instruments, which included the bass drum, cymbals, triangle, and Turkish crescent.

LOTHAR KLEIN joined the Faculty of Music in 1968. German-born, he studied composition in Berlin with Boris Blacher, and received his academic training in the U.S. He holds a Ph.D. degree from the University of Minnesota. His music has been performed by major orchestras in Canada, the United States and Europe, and at international music festivals at Tanglewood, Mexico City, and Berlin. He has provided the following notes:

"The Janizary Music for Symphonic Winds, Percussion and Celli consists of three movements: an introductory 'Intrada alla Marcia', a 'Canzona Chromatica' in Italian style, and an 'Esercizio' as virtuosic finale. Despite a quote from Domenico Scarlatti - a revolutionary composer of his time, the Janizary Music is an homage to Turkish music as parodied by Eighteenth Century Classicists. The history of wind instruments, from Mozart's divertimenti to Brahms' serenades is, for me, the most elegant instrumental tradition of our Western music. Above all, the Janizary Music is dedicated to the expression and technical capabilities of wind instruments."

The Janizary Music was premiered in September, 1972 by the orchestra of the North German Radio, Hamburg. The site was Hamburg's renowned Sievering Halle, which a century ago presented premieres of Brahms' wind serenades.

Tibor Polgar was born in Budapest and graduated from the Ferenc Lizst Academy of Music, where he studied with Zoltán Kodály. For twenty-five years he was head of music with the Hungarian Radio and conductor of its symphony orchestra. Mr. Polgar is a prolific composer whose works include operas, film and radio scores, chamber music, and vocal, orchestral, and solo compositions. He was a member of the Opera Department and Canadian Opera Company music staff for a number of years.

IGOR STRAVINSKY (1882-1971), in his autobiography, wrote: "One day, when I was finishing the last pages of *L'Oiseau de Feu* in St. Petersburg, I had a fleeting vision which came as a complete surprise... I saw in imagination a solemn pagan rite: sage elders, seated in a circle, watched a young girl dance herself to death. They were sacrificing her to propitiate the god of spring. Such was the theme of *Le Sacre du Printemps*..."

It has been said that *The Rite* is to the twentieth century what Beethoven's ninth was to the nineteenth. However, to say that it's genius was not immediately recognized is an understatement. The scandal of it's premiere is well known, but bears retelling. In the words of Pierre Monteux, who conducted the first performance (in 1913, with Diaghilev's Ballet Russe): "The audience remained quiet for the first two minutes. Then came boos and catcalls from the gallery, soon after from the lower floors. Neighbors began to hit each other over the head with fists, canes or whatever came to hand. Soon this anger was concentrated against the dancers, and then, more particularly, against the orchestra, the direct perpetrator of the musical crime. Everything available was tossed in our direction, but we continued to play on. The end of the performance was greeted by the arrival of gendarmes. Stravinsky had disappeared through a window backstage, to wander disconsolately along the streets of Paris."

When the *Rite* was first performed in Boston, in 1924, the reaction was not so noisy, but the Boston Herald printed the following poem:

Who wrote this fiendish "Rite of Spring"?
What right had he to write the thing?
Against our helpless ears to fling
Its crash, clash, cling, clang, bing, bang, bing?

What The Rite of Spring accomplished was the release of rhythm from meter - that is to say, from a regularly repetitive pulse. With its time signatures often changing in every measure, it pounded to pieces the "tyranny of the bar line" against which composers had long protested but which, hitherto, no one had tackled head-on.

The work falls into two part, or acts. In the first the members of a prehistoric tribe assemble in an open field in the daytime to indulge in sports and games. The second act takes place at night inside a circle of rough-hewn monoliths, by the light of flickering fires; it works up to the culminating sacrifice of Stravinsky's original vision through a series of ritual dances.

David Whitwell, who made the brilliant transcription for winds of The Rite of Spring, is professor of music and conductor of bands at California State University. He is an internationally recognized authority on the history of bands and wind music, and is a past president of the College Band Directors National Association.

Program notes compiled by Stephen Chenette

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Flute

Christene Feierabend, Oshawa
Michelle Frensch, Grimsby
*David Gerry, Hamilton
Jeanette Hirasawa, Hamilton
Liza Lorenzino, Swift Current,
Saskatchewan
*Nancy Reicken, W. Vancouver
James Selkirk, Toronto
Carol Stebbings, Barrie
Suzanne Takahashi, Silver
Springs, Maryland
*also piccolo

Oboe

Scott Duffus, Kenora
Genevieve Graham, Toronto
Shelley Weaver, Toronto

English Horn

Scott Duffus, Kenora
Genevieve Graham, Toronto

E flat Clarinet

Frank Boccitto, Toronto

B flat Clarinet

Martin Arnold, Toronto
Katherine Carleton,
Peterborough
Richard Hornsby, Toronto
Julia Innes, Milton
Wilf Kauffman, Scarborough
Jeff Reilly, Toronto
Don Ross, Edmonton
Brian Simpson, Winnipeg
Wayne Toivonen, Thunder Bay
Scott Whittington, Midland

Bass Clarinet

Marc Becker, Toronto
Greg James, Toronto

Eb Contra Bass Clarinet

Frances Cohen, Toronto

Bassoon

Wendy Rose, Peterborough
Alan Stauss, Alexandria, Va.
Carol Ann Turton, Alexandria, Ont.

Alto Saxophone

Brian Crone, Toronto
Wendy Rothwell, Toronto

Tenor Saxophone

Mark Tooker, Brockville

Baritone Saxophone

Bernardo Padron, Ottawa

Trumpet

Doug Court, Toronto
Valerie Cowie, Toronto
Jim Gardiner, Sault St. Marie
Mary Evered, Rexdale
Jonathan Freeman-Atwood, Surrey, U.K.
Mary Jay, Bedford, N.S.
Keith Mayo, Montréal
Anita McAlister, Campbellville
Craig Penrose, Seattle, Wa.
Gordon Shephard, Scarborough
Bill Thomas, Toronto
Geoff Thompson, Stratford
Jens VanVliet, Toronto
Stephen Warkentin, Bellville

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French Horn

Anne Bonnycastle, Toronto
Deborah Dodds, Toronto
Susan Freeman, Didsbury, Alta
Margaret Howard, Calgary
Mike Ibsen, London
Tacey Kobayashi, Kitchener
Geoff Leader, W. Vancouver
Mary Lee, Toronto
Alyson McCauley, Scarborough
Janet Parker, Toronto
Jamie Sommerville, Toronto
Neil Spaulding, Toronto
Eleanor Stubley, Mississauga

Trombone

Steve Armstrong, Oshawa
Tim Cunningham, Toronto
Greg Farruggia, Toronto
Bob Houghton, Thornhill
Kathryn MacIntosh, Fredericton N.B.
Ken Read, Kirkland Lake
Kevin Sharp, Toronto
John Wilson, Toronto

Euphonium

Susan Dustan, Bowmanville
Kevin Sharp, Toronto
John Wilson, Toronto
Roman Yasinsky, Toronto

Tuba

Bruce Alcock, Mt. Pearl, NFLD
Ian McIntosh, Toronto
Paul Sylvester, Toronto

Violoncello

Mark Chambers, Toronto
Anthony Christie, Toronto
Trish O'Reilly, Toronto
Claire Pottinger, Ottawa

String Bass

Dan Brennan, Toronto
Cong-Yin Zhou, Shanghai,
P.R. China

Percussion

Michael Bakan, Bella Coola B.C.
Michael coté, Guelph
Tevor Tureski, Regina
David Bradshaw, Toronto
Mark Duggan, Halifax

Manager/Librarian

Alyson McCauley

NEXT EVENT: University of Toronto Symphony Orchestra
January 29, Saturday at 8 p.m. MacMillan Theatre

NEXT WIND SYMPHONY CONCERT:
March 20, Sunday at 3 p.m. MacMillan Theatre